

RIVER PRESS (SALISBURY) LTD.
PRINTERS AND PUBLISHERS
WILTSHIRE



THE
ROYAL ACADEMY
OF
MUSIC

MAGAZINE

No. 137

May, 1947

THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 137

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Editorial

Among the most important events during the Lent Term were the Exchange Concerts between the Brussels Conservatoire and the R.A.M. We have to thank Mr. Herbert Withers for so kindly giving us so full and interesting an account of the visit to Brussels. Of the value of such activities to the students and to the cause of music in general he speaks with the knowledge and authority of long experience.

There is also a wider significance. Much has been thought, said and done during the past quarter-of-a-century, and longer, in regard to the vital necessity of fostering good-will and co-operation between the peoples of the world in political, social and economic spheres. It is rightly considered that personal contacts and knowledge of the arts and culture of another nation are most hopeful avenues of approach towards mutual understanding in other matters. The universality of music's language and appeal to hearts and minds is a factor of infinite potentiality towards that state of amity which we all now see to be an essential condition of civilization's survival.

The work of the British Council in this and other directions, such exchanges as the concerts of the L.P.O. in Amsterdam, the visit of the Concertgebouw Orchestra under van Beinum to London and our own exchanges with Brussels Conservatoire are all examples of how these ideas may be put into practice.

It is not long since we were being taught that the world would be saved by Applied Science. It may yet prove to be truer to say that in some measure it may be saved through Art. "The fruit of the Spirit is" A solemn and inspiring thought for us all.

Since 1941 it has been the constant endeavour of the Editor and of our printers to publish the *R.A.M. Magazine* as early in the Term as possible to avoid an undue lapse of time before the recording of events of the previous Term. In a magazine appear-

ing only three times a year it is inevitable that some records should appear to be somewhat out of date; this was still more evident formerly when publication took place late in the Term. It is desirable that a permanent chronicle should be kept of events which are, however, of more particular interest to our friends over-seas and at a distance—as the Editor's post-bag bears witness—and it is assumed that those in close touch with the Academy already know of such happenings. But it is found that esteemed and valuable contributors of articles are frequently overpressed with work during term and that contact with them is difficult during vacation. Hence delays and editorial apologies.

Brussels Conservatoire and R.A.M. Exchange Concerts

The Visit to Brussels—by Herbert Withers

A notable and unique landmark in the splendid history and traditions of the Royal Academy of Music was set up in March with the visit to Brussels of our students to perform at the Conservatoire, unique because it was the first time in our history that such a visit had taken place. The idea of Exchange Concerts originated from the Administration of the Conservatoire fostered by *L'Association des Elèves et des anciens Elèves du Conservatoire Royal de Musique de Bruxelles*, a Society similar to our R.A.M. Club. The organisers had the vision to foresee the immense benefits which would undoubtedly accrue from these Exchange Concerts by students from the principal schools of music in Europe; their enterprise has been the means of enabling students of the Brussels Conservatoire to perform in Paris and other large cities and it is their intention to enlarge still further the scope of these visits. Our concert was the first undertaken by a British School of Music on the Continent and we must express a hope that they will become a regular feature of Academy life as, from every point of view, it was an unqualified success. The Exchange Concert, given by the talented students from Brussels, took place a fortnight later when they gave a performance at the Academy which was greatly enjoyed.

I have never forgotten the thrill which accompanied any performances with which I was associated on the Continent and it was obvious that the same thrill was experienced on this Brussels visit by our own students, who were no doubt hopeful that they were on the way towards a Continental reputation; indeed, in these days, such an occasion might well lead to it.

It was on March 11th we set off from Victoria, seen off by Dr. and Mrs. Thatcher and some students. The party consisted of Nona Liddell, Eva Gruenbaum, Maureen Flinn, Mary Long, Elizabeth Hayden, Jennifer Vyvyan, Edward Amos, Bryan Balkwill, with Mrs. Rawlins and myself to see fair play; the Principal and Mr. Moir Carnegie left the previous day.

The crossing from Dover to Ostend was by no means good and accounted for some casualties but all was forgotten after an excellent dinner on the train from Ostend to Brussels. The day following was ostensibly devoted to rest and sight-seeing but developed into shopping expeditions after which, for some time, the topic of conversation became "nylons," which was both natural and highly commendable.

The concert took place on the next day in the Hall of the Conservatoire, a particularly charming room with an air of considerable distinction; it was attended by the Director of the Conservatoire and his staff as well as by notabilities of the musical world of Brussels and the hall was filled to capacity. Following the concert a dinner was given in the students' canteen to which we were all invited. Speeches followed; the Principal thanked everyone concerned in a speech which was received with great sympathy and pleasure and Bryan Balkwill spoke for our students in French. The evening concluded with an impromptu dance which went with such a swing that it almost appeared as if the students of both nations had known each other for years, while Bryan Balkwill played dances with an enthusiasm which showed little trace of his having played in every item in the concert programme except the String Quintet.

It would be impossible to pay too high a tribute to the unfailing

hospitality and kindness extended to us all; our students were all entertained by residents of Brussels and we cannot be grateful enough to them for innumerable kindnesses.

Knowing the opinions and lack of knowledge so often prevailing on the Continent regarding the standard of attainment in this country, it was gratifying to be assured, if assurance was necessary, that our standard was not surpassed by that of the great schools of the Continent and we felt that our performance created considerably more than pleased surprise.

I would like to put on record my appreciation of the hard work and attention to detail exhibited by all in the preparation for this concert; we were fortunate in having preliminary concerts prior to our departure and no detail was overlooked; even M. Parzy, our French Professor, was lured from his duties at the French Embassy to coach Jennifer Vyvyan in her pronunciation in the works of Chausson. We were well repaid as everyone was confident and never played better.

In conclusion, I feel we owe a debt of gratitude to the Brussels Conservatoire for giving our students such a valuable experience. It is impossible to over-estimate its ultimate value to young artists and it only remains to express the hope that our Brussels friends found their visit to us not without interest and profit.

THE PROGRAMME AT BRUSSELS:—

Sonata II, Violin and Piano, *Delius*; "Chanson perpétuelle," Soprano, Piano and String Quartet, *Chausson*; Ballad II, *Liszt*; Legend, *Ronald Smith*, "La fontaine d'Arethuse," *Szymanowski*, Violin and Piano; "Spring" *Delius*, "The White Peace," *Bax*, "The Wife of Bath" *G. Dyson*; Quintet in G, Two Violins, Two Violas and Cello, *Brahms*.

The return concert given at R.A.M. on March 26 by students of Brussels Conservatoire, who were attended by M. J. Jongen, their Director, Mme. Jongen and members of the Conservatoire

staff, included in its programme works by Bach, Scarlatti, Debussy, Jongen, Ravel, Duparc, de Bourguignon and Dambois.

Concerts

CHAMBER CONCERT—February 20—Elegiac Trio for Harp, Flute and Viola, *Bax* (Osian Ellis, Henry Messent, Marjorie Lempfert); Sonata for Two Violins, *Moeran* (Ivor McMahon, Nona Liddell); "Wiegenlied," "Schlagende Herzen," "Standchen," *R. Strauss* (Joan Kaye); Quintet in A for Piano, Two Violins, Viola and Cello, *Dvorak* (Paul Huband, William Armon, David Stone, Cecil Shingles, Sheila Dunbar).

CHORAL CONCERT—March 5, conducted by MR. ERNEST READ. Magnificat, *Bach*, (Soloists: Barbara Hayes, Sheila Fox, Stanley Pine, Jean Austin Dobson, Philip Howell, Andrew Gold); "Song of Destiny" *Brahms*; Five Fantasies on Polish Christmas Carols, *Bax*; "Blest Pair of Sirens" *Parry*.

SECOND ORCHESTRA—March 21, conducted by MR. ERNEST READ and members of the Conductors' Class: David Cutforth, Allan Jellen, C. R. Halski, Terence Lovett, Marcus Dods, Johann Tryggvason, Rita Sharpe. Overture—"Magic Flute" *Mozart*; Symphony V (1st two movts.) *Beethoven*; "Hear ye, Israel" *Mendelssohn* (Isabell Sage); "Bergliot" (Recitation with orchestral acppt.) *Grieg* (Irene G. Hopkins); "Spring Sinfonietta" *Theodore Holland*; "Kol Nidrei" *Bruch* (Ruth Russell East); "Karelia" Suite (Three movts.) *Sibelius*.

CHAMBER CONCERT—March 24—Quintet in A for Clarinet, Two Violins, Viola and Cello, *Mozart* (Stanley Haddon, Granville Jones, Eva Gruenbaum, Blanche Mundlak, Peter Halling); "The Swan." "A Dream" *Grieg* (Dorothy Jordan); Quartet in A minor for Two Violins, Viola and Cello, *Brahms* (Maureen McKeown, Eleanor St. George, Hester Dickson, Ruth Russell East).

ORCHESTRAL CONCERT—March 25, conducted by MR. CLARENCE RAYBOULD. Overture—"Anacreon" *Cherubini*; Symphony III (1st movt.) *Brahms*; Recit. and Aria from "La Traviata" *Verdi* (Marjorie Davies); Concerto for Violin and Orchestra (1st movt.) *Elgar* (Granville Jones); "Emperor" Concerto for Piano and Orchestra (1st movt.) *Beethoven* (Hilda Sacks); "The Planets" (1st and 4th movts.) *Holst*.

More South African Impressions

By Eric Grant

This article is not at all what the Editor has asked for, an account of Musical Education in South Africa. It is only a small fraction of the whole, the efforts of my own College of Music in the University of Cape Town, at the nether tip of a vast country, to help in the building of New Jerusalem in that brown and fascinating land.

Out of all the jobs that I found to my hand in Cape Town, I came to the conclusion that the training of the existing Diploma Course for Music Teachers was one of the most pressing.

South Africa needs Music Teachers, and of an especially all-round sort. Examiners who have returned from its shores (and the Royal Schools examiners go there no more! It is a pity that just at this moment that standard has been removed) have often been enthusiastic about the amount and the general level of the playing that they have heard, and it is true that in the few big centres there is much good work being done, but in the innumerable small communities and up-country dorps, the general teaching standard is often appallingly low.

My own Diploma Course included quite a few Afrikaans-speaking students who, when qualified, would take a post up-country, teaching music in the local Government School, playing the organ in the Dutch Reformed Church, and generally being the centre and soul of the musical sphere for fifty square miles or more of the veld. For such, at any rate, mere instrumental teaching is not enough.

The following is what we gave the members of the Teachers' Course during the three years in which we had them under our clutches. First, an hour's lesson a week in their chosen instrument and half-an-hour in their secondary. Then, in their various years, lectures each week in the History of Music and in General Musical Knowledge (which was of course, History from a different angle), an hour a week each in the Teaching Method of their particular instrument, in Harmony, and in Aural Training and Class-singing; and there was also a Choral Class (attendance compulsory).

I used to meet the entire batch of them once a week for Criticism Class which served as a platform for the trying out of performances which were supposed, by their teachers and the pupils themselves, to be fit for others to listen to. Never shall I forget my first "Crit." Fifteen young women, prepared to be bored, some of them knitting, and ready to account any performance that was non-stop a good one. Some time later, the audience was of sixty or more, and any playing or singing that was bluffed through or merely slipshod was treated with extreme coolness: but on the other hand, any trembling first-year neophyte who had done her best was used gently. I enjoyed that Class: it developed into an audience with a conscience.

I remember Leslie Regan, when he was in Cape Town, saying to me, "what South Africa wants is a few more portable instruments." Which was his way of describing the dreadful dearth in the Union of amateur orchestral and chamber music, not to mention Choral Societies. That remark came just as I was devising ways of giving my students some practical experience in the teaching of School Music. Of all instruments, after all, the most portable is the human voice. So I managed to make arrangements that each of my third-year students was fitted out with a Singing-class at a Cape Town School which she (or rarely, he) managed under the supervision of the Aural Training Lecturer, giving during her Final Exam. a demonstration lesson with her Class in the presence of two examiners.

Besides all this, students were expected to attend the Thursday

Symphony Concerts of the Cape Town Orchestra, conducted by Dr. W. J. Pickerill. My own debt to my great friend "Pick" is no small one. Not only did he give the College a "Rehearsal Concert" once a Term, when students could fire off their Concertos under his direction, but he often used them as soloists at his own concerts. At these, students would hear during the year all the Beethoven and Brahms symphonies, half-a-dozen of Haydn and Mozart, two Dvorak, three Tschaikovski, three Sibelius, Elgar's two, etc. Concertos in the same variety, and a certain amount of contemporary music. One wonders whether all R.A.M. and R.C.M. students manage to hear as much orchestral music and such a representative selection during a given year. As for solo recitals and chamber-music, that is another story.

A curriculum such as this with examinations, which had to be passed *in each subject*, looming ahead at the end of each year of three, was calculated to keep the student who did the work properly away from mischief. A certain number failed to stay the course, and departed at the end of their first or second year, lamented by none. But when it came to the end of the University year, it generally happened that six or eight people were able to describe themselves as Licentiate in Music of the University of Cape Town, and I really do think that some of them are proving very useful musicians.

All the South African Universities; Cape Town, Witwatersrand, Stellenbosch, and the associated Colleges which comprise the University of South Africa, now award the degree of B.Mus. (We at Cape Town only gave seven during my six years in the Chair). But what the Universities really urgently need to do is to institute Research Scholarships for the study and preservation of Native Music while there is yet time. This time-factor is important, for the white man's way of living is being imitated, all too quickly, by the tribesman. Among the gifts that civilization brings him are gin, jazz, and Bing Crosby, and the music of the tribal minstrel is bound to die out unless he is made conscious of its native worth and dignity. And there is a magnificent job waiting for a musician who is keen enough on research work of this kind

to join the one or two who are engaged on the transcription and recording of this important body of unique and fascinating Folk-Music.

R.A.M. Distinctions

The following elections were made on January 30 :—

HONORARY FELLOW (Hon. F.R.A.M.) Mr. H. P. Chadwick Healey
FELLOWS (F.R.A.M.)

Ivy St. Aubyn Angove

Jack O'Brien

A. Brian Nash

Colin Hampton

Philip Burton

ASSOCIATES (A.R.A.M.)

Trevor Anthony

Tom Williams

Antony F. Brown

Clement Hardman

Peter F. Churchill

Joan Taylor

John Yewe Dyer

Jean Gilbert

Marion Kent

(Mrs. Andrews)

REVIEW WEEK—Lent Term, 1947—A Lecture by HERBERT MURRILL ESQ., *Some problems of the modern composer*, opened the week on March 24, a *Chamber Concert* following in the afternoon. The *Orchestral Concert* took place at 2.30 on the next day and in the evening a Dramatic Performance of *The Green Pastures* by Marc Connelly was given, with three further performances on following days. On March 26 EILEEN RALF and THOMAS MATTHEWS played Sonatas by Mozart (K.296) and Brahms (Op. 108) and later in the day a concert was given by students of the Brussels Conservatoire. Two lectures—*Hugo Wolf—the man and his songs*, by LAURENCE HOLMES ESQ., and *Words, words, words*, by E. D. GANNON ESQ., occupied Thursday, March 27, and the course was completed by a *Concerto Rehearsal* with orchestra on March 28.

Pastures New

By Geoffery Bush, M.A., D.Mus. (Oxon).

The scene : a rehearsal in London.—The speakers : two members of a famous orchestra.—The time : after the first movement of a new symphony.

"Have you found a tune yet, Tom?"

"No, have you?"

The composer : Schonberg? . . . No—Stravinsky? . . . No—Schubert? . . . YES.

There is little that can be said on the subject of modern music nowadays. The arguments for and against are too well known. There always have been, and there always will be, critics. Neither Beethoven nor Bartok were immune from accusations of incompetence and ugliness. Equally, composers always have been ready for experiments, no matter how eccentric they might appear to their contemporaries, and always will be ready. Experiment is the lifeblood of art. No musician worthy of the name will be content to remain a pale reflection of former composers, or even of his former self. He must progress or perish.

All thoughtful musicians are agreed upon this point; the difficulty arises when we have to decide which is the road to progress. "Time, like an ever-rolling stream, bears all its sons away," says the hymn; but time has also recently left large numbers of composers and critics high and dry. It is perhaps fortunate that these were the noisiest of their kind. The works which caused the uproars and riots belong to the period of the first world war and its aftermath, and may be described as already past history. The best of the productions of that period are on their way to being accepted as classics but the rest will undoubtedly perish like the dinosaurs which accompanied *Le Sacre du Printemps* in Walt Disney's *Fantasia*. (He would be a bold man who would say exactly which of them Time—that very fallible and capricious arbiter—will select).

The music of the present is very different in aim and object. A good example of the modern trend towards euphony is shown by the music of Francis Poulenc, recently heard at the R.A.M. and elsewhere. He is not interested in barbaric rhythms and cacophonous harmony, but in clear texture and attractive melody. Nor is he alone in that respect. In this country, for instance, Lennox Berkeley is an outstanding example of the modern tendency to lyricism, while the greatest composers of the previous generation also are now showing a welcome disposition to meet the listener halfway. I would instance Bartok's 3rd Piano Concerto and Hindemith's Variations for Piano and Strings, both easily comprehensible at a first hearing. It is true that in some circles aged revolutionaries are still preoccupied with their "isms" and "alities." But alas! they are no longer "modern."

There is a legend that once upon a time there was a contest between Pan and Apollo to decide who made the better music. There is no doubt that the composers of today are turning their backs upon the music of Pan, so popular twenty years ago, and are once more welcoming the art of Apollo. Perhaps there is also a moral in the story for our critics, for Midas—who in the legend judged amiss between the two competitors—woke up one morning to find himself with a pair of long furry ears. So if you come to scoff at modern music, remember: you may remain to bray.

The Trumpets in 'Heldenleben'

(We feel sure Mr. Ernest Hall will permit a little further publicity to the story of Sir Henry Wood which he told in a recent broadcast.—Ed)

'In Richard Strauss's *Heldenleben*, three trumpets play a fanfare off-stage at the beginning of the battle scene. At a rehearsal of this once Sir Henry said to me, "Mr. Hall, it's too near, it's not together, it's not in tune and it's not staccato enough." And a voice in the orchestra called out, "Otherwise it's all right." "Yes," said Sir Henry, "otherwise it's all right."

A. J. Clements Memorial Competition

The latest date of entry for the Alfred J. Clements Memorial Fund Chamber Music Competition is October 1. A prize is offered annually for the best chamber music work composed and submitted by a British subject. The work may be for any combination of from three to six instruments, to last not less than twenty minutes nor more than thirty minutes, and shall not have been publicly performed. The adjudicators for 1947 are Alan Bush, Howard Ferguson and R. H. Walthew. Rules and further information may be had from the Hon. Secretary of the Fund, Conway Hall, Red Lion Square, W.C.1.

Music in Education

By the kind permission of CAPT. C. B. FRY (Hon. Director of T.S. "Mercury") we print the following extract from his "Life Worth Living."

"One feature in the régime of the *Mercury* is unique and has had much influence on the kind of boy produced—music as a regular item on the instructional side. Every boy goes to his hour of practice and theory of music just as he goes to his hours of mathematics, seamanship, signals, physical training and gunnery. He does not regard music as an accomplishment. He accepts it as part of his training. The effect is that the training has had a standard fine art incorporated in its routine.

"During my thirty years at the *Mercury* I have seen it proved that music has a remarkable educational value: in this sense, that you can see dull boys growing intelligent under its influence. This is not a matter of supposition. I have noted any number of cases where, the moment a boy began to improve in music, he also began to improve in all other subjects, especially in mathematics. I have also noticed that in the examinations at the end of the year more prizes in all subjects go to the best musicians in the picked band than in any other direction. . . .

"The question of the value of music may be of interest to education authorities. When I first had to do with the Board of Education I was disturbed to find that the Board did not permit hours of instruction in music to count as hours of instruction at all. The *Mercury* system was evidently in advance of its time, but the authorities of to-day have discovered that the Greeks were not altogether off the spot in this matter. All is well."

This is striking confirmation of what eminent music teachers (often citing Plato) have so long said, that, apart from its own value, the study of music is indeed one of the most powerful means of developing mental alertness and intellectual capacity.

It is nearly 50 years since H. G. Wells in one of his most stimulating works, *Mankind in the Making*, wrote: (with particular reference to piano teaching in schools) "And there is considerable interruption of school work achieved by the music-master Nothing, I think, could be more indicative of the real value the English school-proprietor sets on school teaching than this easy admission of the music-master to hack and riddle the curriculum into rags." He added, however, in a footnote: "The general ignorance that pervades these papers becomes, in the matter of music, special, profound and distinguished. But it seems to me that what the cultivated man or woman requires is the ability to read a score intelligently rather than to play it—a teaching that would aim, not at instrumentalization but at intelligent appreciation."

Well—since then we have seen what we have seen, and in reference to many enlightened schools and colleges Mr. Wells may now be read in an opposite sense: "Nothing is more indicative of the real value set on teaching than the easy admission of music." Now-a-days it does not "hack and riddle the curriculum"; wise headmasters see to it that it is an integral part of it, for reasons which the pioneer work of Capt. C. B. Fry's, "*Mercury*" makes clear. Recent correspondence in *The Times*

on the subject—and it is recurrent—also bears out what those of us who have inside knowledge of Choir Schools and schools which include choristers have long known. In spite of popular misconception it is the fact that in such schools, notwithstanding time taken up by Cathedral duties and training, the choristers very frequently come out on top in general subjects and in gaining scholarships—another proof if proof were needed.

Drama

"The Green Pastures"

All those of us who had the good fortune to be present at Miss Rose Bruford's truly remarkable production of *The Green Pastures* must have been deeply impressed and have felt that this is indeed a great play.

The Divine Power, moving throughout the ages, always ready to help those in distress who with faith turn to Him, was beautifully expressed and given with great dignity and reverence in the chief part by Edric Connor. Perhaps the most moving scene of all was the death of Moses in the wilderness, showing, as it does, that the bitter disappointments in this life have a promise of greater joy and fulfilment in the future.

Scenery and staging were managed with great skill, the whole cast completely rose to the occasion, and I came away feeling that this play should be seen by all, for its simple and sublime lesson.

S.S.-D.

A Student's Impressions

"One day," said Miss Bruford to the Drama Class last October, "one of you might write a good play for a cast of 60 women But in the meantime, what about a play for next term?"

Now there are not many plays suitable for an all-female cast of 60 players, but even if we had had a wide choice we could hardly have found anything more enchanting to do than Marc Connolly's fable, "*The Green Pastures*." This unique play has a simplicity, a sincerity, and a naive humour that makes acting in it a delight and an inspiration. And how lucky we were to have Edric Connor to play the part of the Lawd and, incidentally, to help us with the dialect and to teach us exciting Negro dances! Without him, and his most beautiful performance of the Lawd, our production of this play would have been a very different affair.

In spite of production difficulties—and these at times seemed almost insuperable—and in spite of unexpected setbacks—three days before the first performance we had a dress rehearsal with sixteen understudies—there was a feeling, a spirit, a call-it-what-you-will, coming from the play itself that helped us to struggle on.

As usual, most of the hundred-and-one backstage jobs were done by different members of the Drama Class. The costumes were designed, cut out, sewn up, and dyed; wings, banners, fried fish and woolly wigs were made; odd bits and pieces were hired, begged, borrowed—but not, as far as we know, stolen; the music was selected, arranged and timed to a second by constant rehearsal; various people learned how to make and practised making animal and bird noises, thunder noises, hooter noises, drum noises, and rain noises; the curtain-puller pulled and the call-boys called—and finally, the most important of all, the stage managers managed. And there is more in that little word “managed” than could possibly be believed: stage managing on such a scale is a terrific undertaking. (There were 18 scene changes, to mention only one of a stage manager’s many responsibilities.)

Did we mind blacking ourselves up? We...ell—perhaps we *did* moan once or twice. After all, it is a little disconcerting to look in the mirror and see a shiny chocolate-coloured stranger staring back. And it is *very* disconcerting to get into a bath with dark chocolate-coloured arms and legs, and to get out of it pale chocolate-colour all over! But this initial dismay soon wore off and the sighs as we blacked ourselves for the last time were sighs of regret that this was in fact the last time.

Finally, a word about our producer. Rose Bruford planned the interpretation of the whole play and, by dint of alternate cajolement and imprecation sustained throughout the term, steered us through the difficulties of learning to be angels, prophets, magicians, children of Israel and all the other unusual people in this play of 125 characters. This was by no means the extent of her work—but it is useless to write any more on this subject because she will only cross it out. We all do, however, realise how very much we owe to her, even although we are not allowed to say so.

We are already wondering what our next effort is to be. Is it possible that it, too, will be as memorable (to the performers at any rate) as “The Green Pastures” will assuredly prove?

M.D.

“Genius must be aided by a will of iron.” (Schumann)

R.A.M. Club—Social Meeting

The evening of March 3 was memorable. To begin with, we reverted nearly to the pre-war time of meeting—8 p.m. and we also revived our practice of inviting, from time to time, distinguished artists from abroad. On the eve of the signing of a treaty with France it was particularly appropriate that our guests should be Pierre Bernac and Francis Poulenc; we were indeed lucky to hear them. The programme they gave was delightful and their artistry superb.

Needless to say they received an ovation from a large and enthusiastic audience who wished to express their appreciation at hearing a representative selection of French Songs (*Duparc, Debussy, Fauré and Poulenc*) given with such authority and subtlety by truly great artists.

L.R.

Notes about Members and Others

It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.

Address: 91 Crane Street, Salisbury, Wilts.

MR. MICHAEL HEAD is touring Canada as vocal adjudicator for the Canadian Musical Festivals—returning in July.

MR. ARTHUR C. HULL, writing from his new address, 292 Penshurst Street, Willoughby North, N.S.W., says he always looks forward to the *R.A.M. Magazine*—“it gives me a breath of the old country.” He hopes also to see Board Examiners, of whom Mr. Eric Grant was the last to visit him.

MISS BEATRIX NORCOTT, of Sherborne, has lately gained the Archbishop’s Diploma in Church Music. She is the first woman recipient.

MISS HELEN BARRETT was assisted in a sonata and song recital at Digbeth Institute, Birmingham on January 18 by Roy Ashton and Anthony Bladen. The programme included the first public performance of Four Lyrics for Tenor and Piano by Bryan Balkwill. Miss Barrett has recently been appointed lecturer in Rudiments, Harmony and Aural Training at the Birmingham and Midland Institute School of Music.

MISS ELEANOR RUDALL’s new Orchestral Suite *From the Woods* was broadcast from Dublin on December 27 last.

MR. NORMAN DEMUTH'S *Overture for a Joyful Occasion* was given its first performance in England by the City of Birmingham Orchestra on January 5. With Mr. Lance K. Cock he played his *Sonatina for Two Pianos* (specially composed for the occasion) at Repton School on March 2.

MR. JOSIAH STANSFELD, A.R.A.M. writes from Ladybrand, Orange Free State, to tell us about an Anthology of Hymn Tunes, with particulars relating to over 5280 tunes, which he has compiled during nearly five years. The work has been highly commended by the Hymn Tune Society of Great Britain and Ireland and accepted by the University of London for its Library, where it may be freely consulted. We offer our congratulations to Mr. Stansfeld on the result of such industry at the age of 87.

MISS EDITH WILKINSON has kindly corrected a misstatement which appeared in these notes in our January issue. The names of Dr. G. D. Cunningham and Professor Westrup should have been mentioned as *Vice-Presidents* of the Birmingham City Orchestra Club.

MR. LESLIE REGAN conducted a concert given by the Amateur Orchestra of London on April 1 at Kingsway Hall. The soloist in Max Bruch's Violin Concerto in G minor was Nona Liddell and the programme included *The Nursery*, a Suite by Adam Carse.

The concerts given by Mr. Regan's Watford Philharmonic Society included, as soloists: Trevor Anthony, Roy Ashton, Douglas Cameron, Olive Groves, Alfred Hepworth, Vivian Langrish, Constance Shacklock, Phyllis Spurr, Freda Townson and Tom Williams. The programmes have included *Merrie England*, Edward German; Pianoforte Concerto by William Alwyn and the first performances of *Odtaa*, an overture by Doreen Carwithen and *Threnody* for Solo Violoncello and Orchestra by Theodore Holland.

MR. PAUL ENGEL'S Littlehampton and District Philharmonic Society has now completed the third year of its activities. Recent soloists have included Colin Sauer, Jean Pantlin and Evelyn Whateley; Ronald Smith's *Comedy Overture* was performed. Mr. Engel's *Fantasia and Fugue on B.A.C.H.* for Strings was broadcast by the B.B.C. Welsh Orchestra on April 17.

MR. ERIC COATES has recently returned from America where, at the invitation of the American Society of Composers, Authors and Publishers and as a Director of the Performing Right Society, he represented British Music at the Interim Congress of the International Confederation of Composers and Authors in

Washington. While in the States he conducted a broadcast of his music for the Columbia Broadcasting System in New York, returning to England in time to go on to Denmark to conduct a programme of his works at a public broadcast in the Concert Hall of the State Radio, Copenhagen.

MR. MAURICE MILES has lately been appointed Conductor of the Yorkshire Symphony Orchestra. He held the *Ada Lewis Scholarship* (Conducting) at R.A.M., 1925-29.

MISS HELEN BARRETT was solo pianist in Weber's *Concertstuck* at the orchestral concert of the School of Music, Birmingham and Midland Institute on March 10. The well-chosen programme also included Elgar's *Froissart* overture, songs by Wolf and Schumann and the late Sir Granville Bantock's *Pagan Symphony*.

MR. HUGH MARCHANT has recently been appointed by the Dean of Westminster to the newly created post of "Choir School Music Master and Assistant to the Organist" of Westminster Abbey. The appointment is for three years whilst the new Choir School is organised. Mr. Marchant continues his work at St. Mary's, Bryanston Square.

MR. JOHN BOOTH recently adjudicated at the Hazel Grove, Stratford and Hastings Musical Festivals. Under his direction the *Florian Lady Singers* gave a most successful concert at Wandsworth on March 12 in aid of the Musicians' Benevolent Fund. They had the valuable assistance of Douglas Cameron, Philip Hattey and Alec Rowley.

MR. H. SCOTT-BAKER tells us that his son, John Cameron Scott-Baker, has been elected M.R.C.P. and was also appointed Registrar of Charing Cross Hospital during the year.

MR. ARTHUR BLISS's works have been attracting great interest in Hungary, particularly the piano concerto. His string quartet has also had wireless and public performances there.

MR. MANUEL FRENKEL's new String Quartet was played on January 28 at a concert organised by the *Committee for Promotion of New Music* at Salle Erard.

"If you had just finished your performance, and one of your listeners came up to speak to you, would you rather he said "How beautiful the music was," or "How well you did that"? According to your answer you will know whether your artistic conscience is in need of further education."

(Sir Percy Buck)

New Publications

"Contrasts: The Arts and Religion"
(Student Christian Movement Press) *Alec Robertson*

My Life of Music—Cheap Edition (Gollancz) *Sir H. J. Wood*

<p>"The Woodpath in Spring" "The Viper" "Holiday in Heaven" "Constancy" "The Comet" "The Little Road to Bethlehem"</p>	<p>(Boosey and Hawkes) <i>Michael Head</i></p>
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Calm and Tranquil lie the Sheepfolds *Bach*
arr. for S.A.T.B. (O.U.P.) by *Stanley Roper*

Six Songs for Children (O.U.P.) *Phyllis Tate*

Te Deum in B flat for Solo, Quartet, Double Chorus,
Harp, Organ and Orchestra (Novello) *H. Scott-Baker*

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1. or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.